

"GIRLIES" A SUMMER SHOW

NEW MUSICAL SATIRE COMES TO THE NEW AMSTERDAM.

Joseph Cawthorn and Maude Raymond head a big company—two more weeks of "The Mikado" at the Casino a circus under canvas in town.

At the New Amsterdam Theatre tomorrow night Frederic Thompson will present for the first time in New York "Girly," a musical satire of the dramatic season, the book of which is the work of George V. Hobart. The lyrics and music have been furnished by Harry Williams and Edgar Van Alstyne respectively. The name "Girly" was suggested by the chorus, a collection of sixty young and especially good looking women. There are about 120 people in the cast of "Girly," of whom thirty-five are principals. The company is led by Joseph Cawthorn and Maude Raymond and includes among others J. B. Hollis, Ned Prouty, Carrie Peckins, Violet McMillan, Ernest Truitt, Harry Fern, Harry Breen, Doris Mitchell, Bowers, Walter and Crocker, Harry Kernell and David Abrams. The story of "Girly" concerns the attempt of a professor of languages in a confectionary college to become a hero in the eyes of the female director of deportment. The student persuades him to start on a forty-eight hour fast, and convinces him that by outdaring himself from head to foot, without begging or stealing, he can accomplish his purpose. Between the student and a female detective who believes him to be a thief the professor has a highly exciting and adventurous experience. Joseph Cawthorn is the professor.

Henry Miller appears at the Garrick in the amusing comedy by A. E. Thomas, "Her Husband's Wife." Laura Hope Crews as the rather silly wife who thinks she is going to die and wishes to provide her husband with a second wife gives one of the happiest comedy portrayals seen during the present season. Bruce McRae, Orme Caldar, Grace Elliston, Mabel Bert and Elmer McKewen comprise the rest of the cast.

Porter Emerson Browne's play "The Spendthrift" is enjoying prosperity at the Hudson Theatre. As the title implies, the theme is extravagance and its development is both dramatic and interesting.

Summer sunshine has not abated the public interest in "The Fortune Hunter" at the Gaiety, where John Barrymore and his capable company of players interpret Winchell Smith's play of American life in town and country. The end of the run is not yet in sight and seats are on sale until midsummer.

"Seven Days," which is running at the Astor, appears to be as popular with playgoers as "Paid in Full," and Wagner and Kemper are having about as much annoyance over the theft of the one as they had with the other. The producers of the comedy have been notified that several small stock companies at the resorts along the Great Lakes are playing pirated versions of the piece.

"The Summer Widowers," which Lew Fields is producing and in which he appears at the Broadway Theatre, is another big summer show like "The Midnight Sons" and "The Jolly Bachelors." It caught on immediately on the opening night and a long run is assured. Ahy supporting Fields are such well known players as Irene Franklin, Maud Lambert, Ada Lewis, Alice Dorey, Willis P. Sullivan, Fritz Williams, Walter Percival, Charles Judels, Vernon Castle, the Beckers, the Jackson Troupe, the Hyde Troupe and the Eight Berlin Madcaps.

"The Mikado" with its cast of stars remains at the Casino for only two weeks more. The revival of the famous Gilbert and Sullivan opera is an unusually good one and has been a big success from the standpoint of both the public and the box office.

Marie Dressler in Lew Fields' production of "Tillie's Nightmare" bids fair to remain at the Herald Square until Miss Dressler drops from exhaustion. She has never been funnier either as a star or subordinate.

At the Knickerbocker Theatre "The Arcadians" begins the twenty-second week of its extraordinary run. Julia Sanderson's tuneful songs, "The Dear Little Girl With a Bit of a Brogue," "Charming Weather" and "Give Me a Rose" are being sung and whistled everywhere. Ethel Cadman, the English soprano, sings a musical comedy classic in "The Pipe of Pan," and Percival Knight as the melancholy jockey, with the song "We Got a Mottar, Always Cheerful and Bright," has made the musical comedy bit of the season.

De Wolf Hopper, with Miss Louise Dresser and his excellent company have settled down prosperously at the Lyric Theatre, into which they have moved after an eight week run at Daly's. "A Matinee Idol" bids fair to run far into the summer.

A supplemental season will begin at the Columbia Theatre tomorrow afternoon with a pretentious production of burlesque and added features. The College Girls will present a lively travesty called "At Home and Abroad," written by Frank Moran, with music by Seymour Furth. This company appeared at the Columbia for a week earlier in the season and made a hit. Since then several new features have been added. The vaudeville specialties include Odette, the swimmer, Frankie Bailey, Lester and Quinn, comedy dancers, and Willie Weston, a singer of character songs.

Judging from the size of the audiences at the New York Theatre during the first two weeks of the engagement of "The Merry Whirl," the musical play will remain there until the end of the summer. The work of its costars, James C. Morton and Frank P. Moore, has been appreciated.

Miss Polaire begins tomorrow the second week of her limited engagement at Hammerstein's. Interest, first attracted by advance charges that Polaire was "the ugliest woman in the world" and that she possesses a waist so slender that an average sized man can encompass it with his hand, has since been directed to the woman's ability. She is not only a dancer but an actress as well. She is supported this week by another bill of headline features.

"The Barnyard Romeo," the Viennese musical satire of farmyard domesticity, remains at the American Roof Garden, Charles J. Ross, Mlle. Mizi Hajos, Stella Mayhew, Blaise Taylor and Sydney Grant are in the company. The Joe Bogany troupe of acrobatic comedians have been added to the cast. In addition a good vaudeville bill will be presented this week, including Fred Niblo in his laughable burlesque, Maria Lo and her Dresden Circus, entertainer, Adelaide and her dancers and several other acts.

The Keith & Proctor Fifth Avenue Theatre offering for this week includes Paula Edwards, who will offer a singing tour, Melville and Higgins will present

A WEEK OF FIRST NIGHTS

NEW PLAYS PRODUCED AT THE LONDON THEATRES.

A French Drama With a Purpose Given by H. B. Irving. Irish Players Begin Their Season—Martin Harvey as Richard III.—Revivals of Old Plays.

LONDON, May 31.—A week of interesting first nights has succeeded the dearth of new plays of the preceding fortnight. H. B. Irving and Martin Harvey, both choosing last Saturday night, Mr. Irving gave two plays from the French, "Judge Not" and "Robert Macaire," at the Queen's Theatre, while Mr. Harvey portrayed "Richard III." at the Lyceum.

Mr. Irving's first play, "Judge Not," was one of M. Antoine's favorites in the days when the Theatre Antoine was under his management. For some years George Alexander had the English rights of the piece, which he finally ceded to Mr. Irving.

"Judge Not" is one of those psychological and pathological dramas that Paris loves, as well as a play with a purpose, the purpose being an attack on the methods of cross-questioning persons suspected of crime which prevail in France. A Judge has been beaten to death. The Magistrate conducting the investigation finds letters among the dead man's papers that show that he had a mistress. He concludes that the woman's husband committed the murder. Husband and wife are brought before the Magistrate and are remorselessly questioned.

The husband knows nothing of his wife's intrigue, but there is a great deal of circumstantial evidence against him. The wife is horrified at the position in which her husband stands, and to save him confesses her unfaithfulness. The discovery of the murderer seems as far off as ever, but two lives have been ruined.

Then step by step the lawyer representing the woman and a doctor elicit the truth. The examining Magistrate is the murderer. He is an epileptic, ignorant of his own condition and committed, nothing of the crime he has committed, but gradually he himself realizes that there is no doubt of his guilt. Realizing the truth he falls in a fit. His future, the doctor says, is in the asylum.

"Robert Macaire" seemed an old-fashioned, fantastic melodrama to bother much about in these days of theatrical realism. Mr. Irving used the Fichter version of the piece and was alternately gay and sinister as the accomplished rogue Robert. A young sister of Mrs. Irving's, Miss Gladys Baird, made her debut in a small part.

The Lyceum Theatre is now the home of Shakespeare at cut prices, with plays of Hall Caine and the like interspersed. The Richard Martin Harvey presented there was an idealized and much beautified Richard, whose hump was scarcely visible, whose handsome face was delicately thin and interestingly pale, who was picturesque and sympathetic, nothing like the unpleasant fellow Sir Henry Irving and Richard Mansfield made him. In fact he was the Richard not of Shakespeare but of Mr. Harvey.

Monday night the Irish players from the Dublin Theatre opened their London season at the Court Theatre. They were greeted by a handful of people in the stalls, a sprinkling in the dress circle, and a fair pit and gallery.

More delightful than ever was their Irish humor in "Hutchin Halvey." Lady Gregory's new comedy, "Hutchin Halvey" has come to Cloon as a satire on the Irish village to show what a fine fellow he is. His neighbors were anxious to get rid of him and with Irish eloquence spread themselves in flowery descriptions of his upright character.

He speedily finds himself regarded as a model in his new home. He must lodge with the parish priest and opposite the police barracks. He must serve as a noble example to the youth of the town. Now, "Hutchin Halvey" is far from being a model in any of these respects. He is a man of many offences to rid Cloon of its good opinion of him. He robs a butcher of sheep and the church of a poor box, but the butcher looks upon him as a benefactor because the meat was fresh and the church is attributed to a lad of bad character, despite all "Hutchin Halvey's" efforts to prove that he himself is the offender, so the curtain falls on the model young man being carried off unwillingly to the chair at a lecture on "The Agricultural Poor."

"Hutchin Halvey" sent the audience home in good laughing humor, which was an excellent thing, as it follows a play by the late J. M. Synge which even the exquisite art of these players could not make interesting. "Deirdre of the Sorrows" was Synge's last work and was left unfinished. It is a story of an old Irish legend of the Fionn and Francesca type. "Deirdre" is loved by an old king and is kept cloistered by him till she is old enough to be his wife. Despite his efforts she has met a youth, Naisi, and she has run away with him rather than wed the King. For seven years the lovers hide in hills and woods till at last they are hidden to appear before the monarch. Naisi is slain by the King's orders and "Deirdre" dies in despair.

The tragedy is full of beautiful and poetic lines descriptive of dawn and sunset, of flowers and ferns, of the joys of young love and the dreary loneliness of old age, and nevertheless it was monotonous and dull as acted.

At the Kennington Theatre on Monday G. R. Sims' melodrama "Romany Rye" was revived. Tuesday evening Lewis Waller played another play in which he appeared as a handsome prince of disrepute, an irresistible lover, a dashing soldier and a light pursued gentleman of fortune, and this time of Spain. The piece, proven about this hero was Gerald du Maurier's version of "Don Cesar de Bazan," which is the third version of the play made in England. Mr. du Maurier has instituted several changes in the construction of the original and his play is quicker and brighter than its predecessors.

As a production "Don Cesar" outpaces any pageant. It beats all its own records easily, and is a spectacle of rich colors, of gay dances, clashing swords and warlike marches.

Wednesday Sir Charles Wyndham revived "The Case of Rebellious Susan," with Miss Mary Moore and himself in their original parts.

OLD CALLINGS THAT SURVIVE. Whaling is still carried on, as is also "Candle Making." From the Boston Transcript. The launching at Essex of a vessel built to cruise for whales is a reminder of the vitality of the whaling industry and of the fact that from their old time spectacular prominence are no longer found in every sea, as in the era before petroleum, but a serviceable fleet that searches for sperm whales and whalebone still has that city for its halting port. Some of the whaling vessels are owned by some of the city's owners and crews and New Bedford has an interest in the whalers that make San Francisco their base of operations.

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